

Creative Campus Fellows (2008–2019)

Through CCI's Creative Campus Fellowships program (2008–2019), Wesleyan invited established artists in Dance, Music, and Theater to share their cross-disciplinary research, teaching, practice and performance with our community over the course of a full year. These distinguished artists created work commissioned by Wesleyan's Center for the Arts, collaborated with Wesleyan faculty and resources in their research, co-taught courses and modules, offered artist talks, and shared public performances and exhibitions. Most valuably, they opened their creative process to our community, often directly involving students and faculty in the making of new work. The lasting impact of these engagements at Wesleyan has been—and continues to be—profound.

Eiko Otake | 2006–present (2009 Creative Campus Fellow in Dance)



[Eiko Otake](#) is a movement-based, interdisciplinary artist and one of Wesleyan's touchstone teaching artists. Born and raised in Japan and a resident of New York since 1976, Otake worked for more than 40 years as [Eiko & Koma](#), and since 2014 has been performing her solo projects. Her first collaboration at Wesleyan was in 2006, when she co-taught the course *Japan and the Atomic Bomb* with Professor of History William

Johnston, exploring the history and lived experience of the Hiroshima and Nagasaki bombings. The two have continued to teach on this subject ([most recently in Spring 2020](#)) and also created a course on mountaintop removal mining. They also became artistic collaborators on the photographic project [A Body in Fukushima](#), a project of witness, remembrance and empathy for the devastation in Fukushima, Japan. Otake was a CCI Fellow in Dance in 2009; she has also been a visiting artist in Dance and East Asian Studies, as well as a Think Tank Fellow in Wesleyan University's College of the Environment in 2017–2018. In spring 2020, Otake was invited to participate in the CFA's Virtual Residency program, for which she curated a collection of images, videos, reflections, and dialogues in a [virtual studio](#).

Course video: [Japan and the Atomic Bomb](#)

Course video: [Perspectives on Mountaintop Removal: Origins, Techniques and Impacts](#)

Allison Orr | 2014–present (2014 Creative Campus Fellow in Dance)



Founder and Artistic Director of [Forklift Danceworks](#), Allison Orr activates communities through a collaborative creative process, making dances inspired by the beauty and skill in the habitual movement of everyday life. Forklift Danceworks was first commissioned by the CFA in 2014 to research a community-focused, site-specific work around labor at Wesleyan. Since then, Orr has had an ongoing campus partnership, focused on the College of the Environment, where she was the Menakka and Essel Bailey '66 Distinguished Visiting Scholar in the College of the Environment (COE) in 2015-16. That year, Orr taught an immersive spring semester course, *Artist in the City*, which paired students with staff from the Middletown Water & Sewer Department for weeks of job

shadowing. Together, the class and the employees created a performance for the 2016 community festival, *Feet to the Fire: Riverfront Encounter*. Orr is currently a Distinguished Fellow in the COE and is developing a book on her choreographic process with Wesleyan University Press. Forklift Danceworks is also creating a commissioned response to the COVID-19 pandemic in collaboration with Wesleyan Physical Plant staff; and will be collaborating with the CFA and Wesleyan Physical Plant staff on a major performance scheduled for Fall 2021.



Course video: [Artist in the City](#)

Tom Pearson | 2018 Creative Campus Fellow in Theater



As a performer, teaching artist, and co-Artistic Director of [Third Rail Projects](#), Tom Pearson's work explores what it means to craft and perform in immersive formats. During his fellowship year, Pearson met with faculty in Theater, Religion, Psychology, Writing, Science in Society, East Asian Studies, and Dance, as well as with Posse veterans and Library staff, to research themes for upcoming Third Rail projects [IKAROS](#) and [Libraria](#). He also instructed an intensive Winter Session course, *Immersive Theater: Experiential Design, Material Culture, and Audience-Centered Performance*. Eight students from multiple disciplines studied Third

Rail's techniques, attended the company's production of *Then She Fell* in New York, and collaborated to create [This Between Shadow](#). This intimate, immersive production escorted 10 audience members at a time through an active, dynamic landscape of scenes that explored how we map transformational journeys — between lost and found; light and shadow; life and death; past and future.



This Between Shadow: Created and performed by Gabe Hurlock '20, Michayla Robertson-Pine '22, Matthew Seidenfeld '21, Dylan Shumway '20, Fiona Sun '20, Miguel Pérez-Glassner '21, Nathan Pugh '21, and Elizabeth Woolford '21.



[Argus Interview w/ Pearson, Nov 2018](#)

[Argus Review of This Between Shadow, Jan 2019](#)

Darrell Jones | 2017 Creative Campus Fellow in Dance



“The confidence Darrell imbued in me is unforgettable...he was as much a part of the research as we were, and this allowed a collective horizontal leadership to come through...He taught me that above all else the mind and collective strength can lift you beyond what you believe in yourself.”— SISF, Biology major ‘18.“

Photo by Sandy Aldieri of Perceptions Photography

Choreographer [Darrell Jones](#)’s research centers around codifying, deconstructing and experimenting with (e)feminized ritual vocabularies and the influential disciplines, including voguing, that contribute to its widening aesthetic. In Fall 2016, Jones performed his work *Hoo-Ha* at Wesleyan. During his fellowship, Jones taught the course [DANC 378: Repertoire and Performance: Sissy Vop Breakdown](#), which engaged students in embodied research through a collection of training counter-rituals aimed at releasing enculturated oppressions in the body. Going to the edge of their physical limits, students “pumped” various rooms (dance studio, club, and grassy knoll) to sense how place/space affected their research materials. By engaging in (e)feminized movement modalities, sparring scores, solo states, and group provocations, the class addressed the body and performance space as a site for transgression, transcendence, and transformation. Jones also co-taught cross-disciplinary modules in *AMST220: Asian Americans in Pop Culture*; and *FGSS200: Sex and Gender in Critical Perspective*.

The course was revolutionary...It was a grand lesson in trust, love, compassion, self-love, testing my limits, and community through dance and conversation.” —American Studies major, ‘19

[Darrell Jones Fellowship video](#)

Pamela Z | 2017 Creative Campus Fellow in Music



(Photo by Sandy Aldieri of Perceptions Photography)

[Pamela Z](#) is a composer/performer and media artist who works primarily with voice, live electronic processing, sampled sound, and video. As Creative Campus Fellow in Music, Z was commissioned to create *Correspondence*, an immersive ensemble piece that explores the history of personal communication from hand-written letters and telegraph to electronic messaging and video chats. During her residency, Z researched correspondence (including John Cage's handwritten letters) in the Olin Library Archives; interviewed the campus community about their experiences of correspondence; and composed. The work-in-progress performance of *Correspondence* employed voices, electronic processing, sampled speech sounds, gesture-controlled MIDI instruments, typewriters, cell phones, video projection; and paper letters delivered by zip line. It was performed by Ms. Z with members of the Wesleyan Chamber Chorus, the Laptop Ensemble, and faculty and student instrumentalists.

"The level of fun that she has, and that she allows people to have in both making and watching her performances is really incredible. Her way of making a collaborative environment, even though it's very much her [own] work, was really touching." — May Klug '19

[Pamela Z Fellowship and commission video](#)

Will Rawls | 2016 Creative Campus Fellow in Dance



“[What stayed with me was] the introduction of live performance into this specific and rigid classroom space, and the fear and pleasure that disruption produced.” —Student in THEA267: Revolution Girl Style Now!: Queer and Feminist Performance Strategies module

Choreographer [Will Rawls](#)’ fellowship centered around Fernand Leger’s 1924 film, *Ballet Mecanique*, an iconic work of time-based abstraction that explored the social anxiety and the rise of industrialization in post-WWI Europe. Studying the film and the accompanying score as a source material, Rawls explored how he might translate it into live performance. Curious about a legacy of “the machine aesthetic” inherited from the early 20th century European avant-garde, Rawls questioned whether the idiosyncrasies of the human being might have a comeback through the form of dance. Rawls gave an artist talk in April 2015 titled “Mechanical Dances,” which included a screening of an original film made by sophomore Miriam Goss and presented the beginnings of the choreography for a dance version of *Ballet Mecanique*. He returned in Fall 2016 to teach DANC377: *Perspectives in Dance as Culture: Choreography and Performance Art*; and to collaborate with Associate Professor of Theater and African American Studies Katie Brewer Ball on a Module in her course *Revolution Girl-Style Now! Queer & Feminist Performance Strategies*.

[Will Rawls Fellowship Video](#)

R. Luke DuBois | 2015 Creative Campus Fellow in Music

2015 Creative Campus Fellow in Music [R. Luke DuBois](#) is a composer, artist and performer who explores temporal, verbal and visual structures of culture and personal ephemera. [R. Luke DuBois: In Real Time](#) was the first major gallery presentation of his work, and it featured recent and commissioned pieces



that use real-time data flows, topical statistics, and contemporary media footage to raise questions of artistic agency, privacy, and fair use. One of the commissioned pieces was based on data gathered by [Wesleyan Media Project](#), which tracks and analyzes all broadcast advertisements aired by or on behalf of federal and state election candidates in every media market in the country. DuBois is currently the Director of the Brooklyn Experimental Media Center at the NYU Tandon School of Engineering. (Photo by Sandy Aldieri of Perceptions Photography)

[R. Luke duBois Fellowship video](#)

Leila Buck | 2015 Creative Campus Fellow in Theater

“Leila tries to inspire people to talk to each other about really difficult issues when dialogues are generally being shut down. This is something I want to do with my life. Seeing her perform and witnessing her the effect on people gives me courage and strength.” — American Studies Major, ‘16



As part of the CFA's two-year project *Muslim Women's Voices at Wesleyan*, Lebanese American writer, performer, and teaching artist [Leila Buck](#) was commissioned to create a new theatrical work. During her residency, Buck examined the politics of representing Muslims in America by engaging in classes and dialogues with students, faculty, staff and visitors. For [In/Between: Pieces in Progress](#), Buck and her collaborators * wove these and other voices together to explore the struggle to represent and negotiate between identities that seem to be in conflict: our inner and outer selves, our faith and our intellect, and our diverse families and communities. As part of her research, Buck taught the course, *FGSS301: Beyond “the Veil”: Representations and Realities of Muslim Women in the U.S.*, in which students used artistic methods to examine dominant representations of Muslim women in U.S. mainstream media and to engage with the complex realities of Muslim women's lives through personal narratives and in-person connections. A service-learning component of the course gave students the opportunity to meet and interact with Muslim women who attend the Mosque in Berlin, CT.

In/Between: Pieces in Progress was created, performed and directed by Leila Buck '99 with Sivan Battat '15 in collaboration with Sahar Shaikh '17, Alicia Strong '18, Israa Saber '17, May Treuhaft-Ali '17, Samira Siddique '15, Rajaa Elidrissi '16, Casey Smith '17, Penina Kessler '15, Candace Powning '18, Cheryl Hagan '17, Rizky Rahadiano '15, Marcos Plaud '18, and other Wesleyan students, faculty, staff, and community.

[Leila Buck Fellowship video](#)

Faye Driscoll | 2014 Creative Campus Fellow in Dance



“This [fellowship] has been...really liberating and actually has helped me to go deeper into the concepts and ask fuller, more well-rounded questions without a constant eye towards the show...It’s enabled me to live in the questions and the ideas as opposed to ‘OK, well how is that going to manifest?’”
— Faye Driscoll

Bessie Award-winning choreographer [Faye Driscoll](#) roots her work in what she describes as “an obsession with the problem of being ‘somebody’ in a world of other ‘somebodies,’ and all the conflicts and comedy born in our interactions with others.” Her three-part series, *Thank You For Coming*, takes up the question of how we are continually co-creating the world, even when we may not realize it; and how to make that co-creation visible to an audience. As Creative Campus Fellow in Dance, Faye researched the second iteration of this series with students, staff, and faculty through teaching the course [Thank You For Coming: Play](#) in Fall 2014. She returned to campus in Fall 2015 for the Connecticut premiere of *Thank You For Coming: Attendance*, the precursor to *Play*. Faye continued developing *Thank You For Coming: Play* at Wesleyan in residency with the Institute for Curatorial Practice in Performance in July 2016. The piece premiered at the Wexner Center for the Arts at the Ohio State University in September 2016. (Photo by Sandy Aldieri of Perceptions Photography)

“This class was one of the most formative and most exciting classes that I have taken at Wesleyan.” — Dance & Hispanic Lit/Culture Major, ‘15

“This class solidified for me the idea that art isn’t most valuable when you’re part of the audience but part of the making—the process. Bringing artists to campus to perform is one thing but bringing them to interact with students and involve them in process is so much more valuable.” — Dance Major, ‘16

[Faye Driscoll Fellowship video](#)

Wesleyan Assistant Professor of Theater [Katie Brewer Ball writes on Faye Driscoll](#)

Jill Sigman | 2011–20 (2013 Creative Campus Fellow in Dance)



“People learn in very different ways, and I’m trying to find ways to activate their imaginations and their bodies so that they understand the concepts in a more visceral way... People aren’t necessarily coming to study dance, but they are going out on a limb and letting themselves move and try new things. And that’s very empowering.”
— Jill Sigman

Choreographer [Jill Sigman](#) first came to Wesleyan in 2011 to co-teach the course *ANTH289: Ritual Health and Healing* with Assistant Professor of Anthropology Gillian Goslinga. The course explored tensions between modern medicine and ritual and religious healing, using modes of inquiry that included narrative, history, ethnography, and physical movement. As a culmination, students spent four days in Brooklyn, NY, in dialogue with community organizations on issues related to local waste management, health, education, and women's

activism. In 2012-13, when Sigman was Creative Campus Fellow in Dance, she co-taught course modules with Professor of Philosophy Laurie Gruen in the courses *Justice and the Environment* and *Women, Animals and Nature*; conducted research for a new work, *last days/first*

field; and conducted a daylong workshop titled *THE FIELD: durational practice, contemplation, and social change*, guiding participants in planting a field of blue corn seedlings indoors. In 2015, Sigman co-taught the course *Research Methods in Environmental Studies: River Encounters* with Adjunct Assistant Professor of Earth and Environmental Sciences Helen Poulos. Using both scientific and movement methodologies, the two created an interdisciplinary, fieldwork- and movement-based investigation of Connecticut river ecology. Sigman returned to Wesleyan to co-teach modules in Philosophy in 2018; and in Earth & Environmental Sciences in 2018 and 2020.

Course video: [Ritual Health and Healing](#)

Course video: [River Encounters](#) (Part of Feet to the Fire video: start at 01:19)

Rinde Eckert | 2013 Creative Campus Fellow in Theater

[Rinde Eckert](#) is a writer, composer, librettist, musician, performer and director: a total theater artist whose work moves beyond the boundaries of a form in the service of grappling with complex issues. As Creative Campus Fellow in Theater, Eckert worked with faculty and students to research, develop and premiere *The Last Days of the Old Wild Boy*, which concerns the acculturation of a boy who began life in the wild, raised by wolves. We meet him at the end of his life, a master of the intellectual enterprise, but longing for a return to the ethos of the natural world. The work references Jack London's *Call of the Wild* and raises questions about how to recover the composure of an animal and how to integrate the natural/intellectual self.



[Rinde Eckert Fellowship video](#) and CFA blog [interview with Emma Gross '15](#)

Leigh Fondakowski | 2012 Creative Campus Fellow in Theater

Playwright, screenwriter and director [Leigh Fondakowski](#) and Professor of Biology Barry



Chernoff co-taught the 2012 summer intensive course *EVNS380: The Deepwater Horizon Tragedy: a Scientific and Artistic Inquiry*. Students explored the Gulf Coast of Louisiana in the wake of the Deepwater Horizon oil spill. Classroom work was followed by a ten-day Gulf Coast field trip, during which students visited laboratories and research institutions, toured wetlands, and connected with individuals in affected communities. In addition to learning about the science of the region and the ecological impact of the oil spill, students used artistic tools and methods to understand the science at a deeper level and to make the research and its import visible to an audience through art. The course concluded with performances by students that combined science and art content. Following the course, Fondakowski returned to Louisiana to collect more than 200 hours of interviews from Gulf Coast residents. These formed the basis of a new play, [SPILL](#), which premiered at Wesleyan in February of 2012 with a choral reading and an accompanying installation of life-sized, painted portraits of the interviewees created by Reeva Wortel (American Portrait Project). In Fall 2013, Fondakowski returned to Wesleyan to teach playwriting; in October 2014, she presented a lecture on SPILL.

Course video: [The Deepwater Horizon Tragedy: A Scientific and Artistic Inquiry](#)

Reggie Wilson | 2012 Creative Campus Fellow in Dance



During his 2012 Fellowship, Choreographer [Reggie Wilson](#) researched a new work that explored ideas of leadership and the effects of migration on beliefs and customs. Inspired by Zora Neale Hurston's novel *Moses, Man of the Mountain* and by Wilson's exploratory travels to Israel, Egypt, Turkey and Mali, Wilson's [Moseses](#) looks at the migration of peoples and culture out of Africa and into the rest of the world. The goal of this project was to emphasize how Africa has been pivotal to world history and religion, and particularly to the origin of monotheism. Wilson worked with professors Peter Gottschalk and Gina Ulysse to conceptualize the theme of the work; *Moseses* premiered at FringeArts in Philadelphia in 2013.

Reggie Wilson/Fist & Heel returned to Wesleyan's CFA to perform *Citizen* in February 2018.
(Photo credit: Sophie Myrtil-McCourty)

Bebe Miller | 2011 Creative Campus Fellow in Dance

Choreographer [Bebe Miller](#)'s [A History](#) is a performance work and a laboratory process. A collaborative project with playwright/director Talvin Wilks and company dancers Angie Hauser and Darrell Jones, *History* explores ten years of Bebe Miller's works, coupled with multimedia projections that reveal the choreographic process. The piece is a dynamic exposure of how the artists work, and in turn raises new questions about performance and the process of creation. Miller met with faculty at Wesleyan to research both archival practices and dance.



Liz Lerman | 2011 Creative Campus Fellow in Dance



Visionary choreographer [Liz Lerman](#) has been a major influence in Wesleyan's explorations of arts-based interdisciplinary collaboration, particularly at the intersection of dance and science. Lerman first came to Wesleyan for a science luncheon, at which she discussed the idea of a new work, [Ferocious Beauty: Genome](#), inspired by the recent sequencing of the human genome. Wesleyan's Center for the Arts eventually co-commissioned

this work, which plumbed the history and science of genetic research through dance; it premiered on campus 2006. Soon after, three Wesleyan biologists (Laura Grabel, Michael Weir, and Laurel

Appel) were inspired to partner with the CFA, members of Liz Lerman Dance Exchange, and teachers from a local public school to create [Science Choreography](#), a website that offers science teachers a multitude of ways to use embodied knowledge within a curriculum about genetics.

Lerman returned to Wesleyan as a Creative Campus Fellow in 2010-11, when the CFA commissioned *Time Has Set the Table for Tea*, a component of her project, *The Matter of Origins*. This 360-degree performance and “conversation with big minds” was accompanied by tea and chocolate cake, and was inspired by Lerman’s encounters with the scientists of NASA’s Hubble Space Telescope and the Large Hadron Collider at CERN in Geneva. The notion of tea and conversation harkens back to Edith Watner’s 1940s teahouse in Los Alamos, where the physicists of the Manhattan Project met for conversation after their daily work to split the atom and build the atomic bomb. The event tied into Lerman’s Spring 2011 course, *Ways of Knowing: The Use of Creative Research in Artmaking Practices*, which she co-taught with Bill Herbst, Professor of Astronomy, Mary-Jane Rubenstein, Professor of Religion, and Brian Stewart, Professor of Physics.

Video interview: Liz Lerman on [Embodied Knowledge](#)

Performance video: [Time Has Set the Table for Tea: A Matter of Origins Project](#)

Course video: [Ways of Knowing](#)

(Photo courtesy of Middlebury College)

Morgan Thorson | 2011 Creative Campus Fellow in Dance



Choreographer Morgan Thorson creates original dance works that combine movement, light, sound, and objects while taking into consideration the site of the work, representation of the body, and history of the field. During her fellowship, which extended beyond a year, Thorson worked an evening-length work, *FAT/dig*, which explores the themes of fat and trash. Thorson used Wesleyan as a research and development site, meeting with faculty in Art

History and Studio Art to discuss the representation of the nude through time; with faculty in Anthropology to explore her conception of the dance as an archeological dig; and with Dance students who helped her to explore a movement vocabulary for the work. Thorson also conducted modules in Associate Professor of Art Julia Randall’s Drawing I and II courses, in Professor of Anthropology Douglas Charles’ course ANTH349: The Human Skeleton; and

Professor of Religion Mary-Jane Rubenstein's course, RELI292: Reason and Revelation. Thorson returned to Wesleyan in 2013 to co-teach modules in Anthropology and Religion.

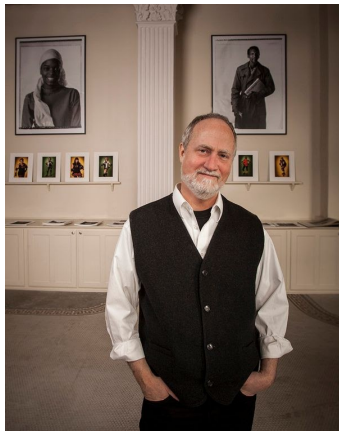
Module videos: [Drawing I](#) and [Drawing II](#)

Module video: [Reason and Revelation](#)

Module video: [The Human Skeleton](#),

Module video: [Middletown Materials: Archaeology and Dance](#),

Glen McClure | 2011 Creative Campus Fellow in Music



In 2011, Wesleyan University hosted the world premiere of *Dear Mother Earth: An Environmental Oratorio* composed by CCI Fellow in Music [Glen McClure](#). The work is a musical model of the biomathematics concept of “emerging complexity,” using sound to illustrate common themes in letters to Mother Earth collected from children around the world; as well as environmental data related to insect diversity in local rivers collected by students from Wesleyan's College of the Environment. The model was developed collaboratively by McClure and professors in the Department of Mathematics.

Commission video: [Dear Mother Earth: An Environmental Oratorio](#)

Cassie Meador | 2010 Creative Campus Fellow in Dance

When choreographer [Cassie Meador](#) came to Wesleyan, she was a company member in The Liz Lerman Dance Exchange (she is now Executive Director). In summer 2009, Meador co-instructed a summer field course, [BIOL306: Tropical Ecology and the Environment](#), with Professor of Earth and Environmental Sciences Barry Chernoff, exploring ecosystems in Guyana through both scientific and artistic methods. In 2010, she created the commissioned work *Drift*, a comic, provocative



and wistful piece that asks us to consider where our food comes from, as farmlands are converted to strip malls and California peaches end up in Georgia. In Fall 2010, Meador co-taught the course *ENVS 346/DANC 346 The Ecology of Eating: Reporting from the Fields of Science and Art*, which explored the history, ecology and politics surrounding food policies and processes in the United States. This course culminated with research expressed in both written form and performance, and was taught collaboratively with choreographer Sarah Levitt, Associate Professor of History Courtney Fullilove, Professor of Environmental Studies Michael Singer, Professor of Classics Andrew Szegedy-Mazak, and Professor of Government John Finn.

Course video: [Tropical Ecology and the Environment](#)

Course video: [The Ecology of Eating](#)

Ann Carlson | 2008 Creative Campus Fellow in Dance



Choreographer Ann Carlson was one of the first artists engaged with Wesleyan's project [Feet to the Fire: Exploring Global Climate Change through Science and Art](#). At that time, Carlson's new work engaged with signs, symbols and metaphors emerging from the dialogue around climate change. It explored issues including what is consumed; what

resources we use to live, work, eat, and thrive; and what impact these issues have on the environment. In Fall of 2007, Carlson partnered with Professor of Economics Gary Yohe on a module in *ECON148: The Economics of Climate Change*, exploring alternative ways of communicating the risks of climate change, and creating portraits of risk and concern through photographs and movement. In Spring 2008, Carlson partnered with Professor of Biology Barry Chernoff to teach *BIOL109: Feet to the Fire: The Science and Art of Global Warming*. This intensive, interdisciplinary course melded scientific and choreographic inquiry to explore climate change due to global warming. On site at the Middletown landfill and in the classroom, participants considered the multiple layers of histories, time, and memory layered within the landfill and the continuing impact of this changing environment on the body. In addition,

Carlson's *Green Movement* was commissioned by Wesleyan University's Center for the Arts and Environmental Studies Program for the *Feet to the Fire* Festival 2008.

Performance video: [Green Movement](#)

Course video: [Feet to the Fire: The Science and Art of Global Warming](#)